



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

valuable merit. Examine the scores of the best masters, from Haydn to Beethoven (excepting the last works of the latter); seek out the artificially-constructed polyphone passages, and compare them with those we call homophone, in which only *one* part stands prominent, while the rest *accompany* it simply, and you will convince yourself that those polyphone passages form a very small minority, while the large majority consists of simple, and consequently, comprehensible, agreeable, expressive, and melodious phrases. Pray remark this well, for herein lies the secret of those masters,—the secret which appears to be entirely lost amongst our modern composers,—the secret of affording delight. Homophone, distinct, simple passages are the light; those artificial polyphone passages the shade. *Art* is simple; whilst *artificiality* is intricate, confused, and complicated. All art, however, is difficult, and artificiality easy; in the same manner that creation is more difficult than *concoction*. Man can concoct much, but only Heaven, or heaven-inspired genius, can create. The invention of a beautiful melody is no trifling task,—on the contrary, it presents great difficulties; but any composer, thoroughly acquainted with the technicalities of his science, can at any time, even when not under the influence of inspiration,—even though ungifted with creative fancy, *put together* artificial, polyphone passages, as he might work out an arithmetical enigma. But calculation is not invention, and concoction is not creation.

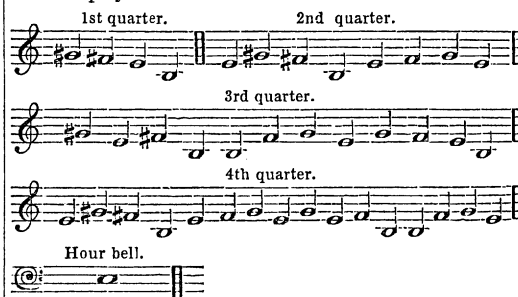
The want of effect, or disagreeable effect, discernible in many works of our modern composers, may be unhesitatingly pronounced to be attributable to the fact that, in their works, the relative number of polyphone (complicated) and homophone (simple, natural) passages are in exactly contrary proportion to those examples afforded by our great masterpieces; they contain very few or no simple, melodious combinations, but consist principally or entirely of passages of complicated structure, which, by the blind adorers of these present musical idols, are loudly proclaimed to be *deep* and admirable in their mystery. We are told that we must hear this kind of music often, in order to discover its beauty. But these idolaters betray their own perversity by such words, and unwittingly pronounce the truth. Every one seeks for melody in music; when it is not recognised upon first hearing a work, *something* appears to be missing, and we say, "It will be well to seek once more, and hear the piece again, as the missing article *may* be concealed amongst the intricacies of its structure." The above-named idolaters also miss something, but they cannot tell what; yet still they strive, by their plausible phrases of "profoundity," &c., &c., to throw sand into the eyes of the public, in order that it may not discern the deficiencies of their idols.

Too complicated! this is the fault of such

musical productions;—a fault engendered by feebleness or want of creative genius, and by mistaken notions of beauty; for misguided composers actually do exist, who hold that only that which is artificial and scientific can be original, genial, and true,—who look down with contempt on simple, intelligible, and graceful music,—and who are under the delusion that they can force the public to admire their compositions,—that they can induce it to believe that a big, thickly-curved and powdered wig is more beautiful than natural hair. Prizes have been offered for the best symphony that may be composed. *I* would rather offer prizes for the most expressive, most simple, and *therefore* the best melody of only sixteen bars, which may be created.

WESTMINSTER CHIMES.

The great bell of St. Stephen's is now safely lodged in its place in the Clock Tower of the Palace at Westminster, and will shortly be heard by the whole of London, giving the hour of the day and night to its inhabitants. The four bells that are intended to ring the quarters have long since been erected, and ready to perform their part in the measurement of time. The chimes will thus be composed of four notes,—viz. B \sharp , E \sharp , F \sharp , and G \sharp ; the great bell sounding E, the tonic of the key of four sharps. The melody of each chime is very pleasing. The four quarters are thus played:—



These melodies or changes upon the four bells have just been published, with an arrangement of the complete chimes for four voices, composed by Mr. James Hine. The words which Mr. Hine has selected are well adapted to the music, and the effect produced is greatly heightened by the bass voice singing the part of Big Ben, and tolling out the hour at every bar, while the other three voices are ringing the chimes. These melodies will soon be "familiar to our ears as household words;" and by the publication of the notes in this form, we may all join together in singing the chimes of Westminster.

TO CORRESPONDENTS.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

The late hour at which Advertisements reach us, interferes much with their proper classification.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence, otherwise they cannot be inserted. It frequently occurs, that letters and papers respecting concerts which have taken place early in the month, do not reach us till the day of publication.

All communications must be authenticated by the proper name and address of the writer, not necessarily for publication.